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Thousand and One Nights in the Earliest Turkish Translation and its
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**‘OH LEADER OF WOMEN IN THE WORLD,
OH SHAHRAZAD!’
THE ENDING OF THE ONE THOUSAND AND
ONE NIGHTS IN THE EARLIEST TURKISH
TRANSLATION AND ITS RELATIONSHIP TO
THE ARABIC VERSIONS**

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The introduction or frame-tale of the *One Thousand and One Nights* is known throughout the world. It distinguishes its collection of stories from others and might have been the main reason for the *Nights* to become part of and influence world literature. The path to this was paved by myriads of translations into virtually all literary languages on Earth.¹ The earliest translation of the *Nights* into any language was into Turkish, two and a half centuries earlier than Galland’s translation into French. The translation into Old Anatolian Turkish is dated to the fifteenth century.² It is of special significance to the more general question if there was a coherent composition of the Arabic *vorlage* of the *Nights* in the fifteenth century and, if so, which stories formed part of this composition (Thomann 2016).

¹ For a brief survey, see Marzolph and van Leeuwen 2004: II, 724–27.

² Kalpaklı and Demirkol 2010: 85; see next section for more references.

The actual incentive to undertake this study was the discovery of the ending of the *Nights* in that early Turkish translation. This new evidence holds a key to the question, which of the different versions of the ending of the frame story that exist in later Arabic manuscripts might have existed in the fifteenth century. In the present study, the focus is set on the later parts of the *Nights* and its very ending.

In a first section, the Arabic manuscript tradition will be outlined, particularly that of the later parts of the *Nights*. In the second part, the Turkish translation and its manuscript tradition will be briefly summed up. The third part is devoted to MS Manchester JRL Turkish 75 and its content. The fourth part will contain a summary of the narrative structure of the final part of the Turkish translation in comparison with the corresponding Arabic version. Finally, a summary of the results will be presented.

THE ARABIC MANUSCRIPT TRADITION OF THE *NIGHTS*

Three Arabic manuscripts have been known for a long time to contain a different and more elaborate ending than the one in Zotenbergs Egyptian Recension (ZER, Grotzfeld 1985). The Arabic edition published in Breslau from 1825–1843 is the only printed edition which contains the Arabic text of this more elaborate ending (Habicht and Fleischer 1825–1843: XI, 84–399 and XII, 384–427). However, the two cycles Shād Bakht and Baybars were separated from the ending, and their narrative function as a preparation for the conclusion could not be recognised. It is the merit of Heinz Grotzfeld to have reunited the parts, which originally formed an entity. One can hope that the German translation published by Claudia Ott in 2016, and which is a pleasure to read, will draw the attention of a wider public to this attractive literary composition.

In 1887, Hermann Zotenberg (1887: 214) described a manuscript located in Paris (BnF Arabe 2619) and found that it contains the same ending as the Breslau edition. In his opinion it was ‘écrit au XVIIe siècle ou au commencement du XVIIIe’ (‘written in the seventeenth century or at the beginning of the eighteenth’, *ibid.*). Anke Osigus, who collated the manuscript,

refers to Zotenberg’s dating, adds the account of de Slane on the acquisition of the manuscript, and concludes that it entered the collection at the time of Napoleon’s campaign to Egypt (Osigus 2010: 120).

A Berlin manuscript described by Wilhelm Ahlwardt in 1896 (StB, Wetzstein 662) contains ‘Geschichten, wie die Art von 1001 Nacht’ (‘stories of the kind of the 1001 Nights’), and the ending of the *Nights*, but ‘[d]as Ganze ist aber nur ein abgekürzter Text jenes Werkes’. (‘The whole is only an abbreviated text of that work’, 1887–1899: VIII, 66–67, n. 9103–9104). Grotzfeld (1985: 78) has shown that it belongs to the family of manuscripts that agree with the text in the Breslau edition, and that the part in question contains the date 1173 AH/ 1759 in the colophon.

Helmut Ritter (1949: 287–289) published a very detailed description of a manuscript in Kayseri containing the last part of the *Nights*. He dates it to ‘frühestens 10. jh. h.’ (‘tenth century of the hijra at earliest’), which denotes only an approximate *terminus post quem*, and leaves open any later date. Nevertheless, later authors interpreted his statement in different ways. Grotzfeld (1985: 78) quotes Ritter’s German statement in brackets, but writes ‘Ritter gives the 16th or the 17th century as the date of its transcription’. In another publication, he even writes ‘Die [...] Handschrift [...] die aus dem 16. Jh. stammen dürfte’ (‘The [...] manuscript [...] which might be of the sixteenth century’), again quoting Ritter in brackets (Grotzfeld and Grotzfeld 2012: 46). Anke Osigus (2010: 115) interprets Ritter’s statement as sixteenth to seventeenth centuries. Ibrahim Akel (2016: 72) writes referring to Ritter: ‘Selon lui, ce manuscrit [...] date probablement du tout début du Xe siècle de l’hégire (XVIe siècle de J.-C.)’. (‘According to him, this manuscript probably dates to the very beginning of the tenth century of the Hijra (sixteenth century).’)³ Claudia Ott, who has collated the original manuscript,

³ Akel is obviously mistaking German *frühestens* ‘at the earliest’ (adverb) for *frühesten* ‘earliest’ (adjective).

opts for a similarly early dating (2016: 388). However, no codicological argument has been brought forward, which would sustain the proposed dates. The only trace in the manuscript for a *terminus ante quem* is the *waqf* stamp with the name of Râşid Efendi, which could not be later than 1798, since Râşid Efendi died in this year.⁴ As the binding indicates, the manuscript was in the possession of Râşid Efendi in Istanbul before it entered the library in Kayseri.⁵ Mehmed Râşid Efendi was appointed Re'îs ül-Küttâb three times, which originally designated the chief of scribes. However, during Râşid Efendi's activities, a bureaucratic reform brought changes to his office, functioning now as a foreign minister. He was the liaison for foreign ambassadors. Therefore, it is not unlikely that his interest in the *Nights* was elicited by questions of French or other Western European diplomats, who had read Galland's translations or one of the many derived versions in other European languages.

In 2016, Ibrahim Akel published the description of a fourth manuscript (Cairo, Azhar Library, § 9483 and 133413 adab). It consists of two codices that were the last two volumes of a four-volume set of the *Nights*. Akel points out that the last volume contains a final part of the *Nights*, which agrees with the text in the Kayseri manuscript. The colophon at the end of the text indicates the date 17 Dhū l-Qa'da 1132 AH, which corresponds to 20 September 1720 (Akel 2016: 84–85).

In conclusion, there is no textual witness that can be demonstrably dated to earlier than the eighteenth century. The earliest evidence for the existence of the text is 1720, the date of the Cairo manuscript. Therefore, the text contained in this group of manuscripts and in the Breslau edition could have been written as late as the beginning of the eighteenth century, if only the Arabic manuscript tradition is taken into consideration. Howev-

⁴ There are two stamps, one on f. 1v, one on f. 152v; for biographical information on Râşid Efendi see Süreyya 1891–1893: II, 351–52, and Süreyya 1996: IV, 1356.

⁵ Oral communication by Claudia Ott (1 September 2017).

er, the late dates of the manuscripts cannot serve as an argument that the text has to be late as well, considering the many examples of classical Arabic texts of which only late manuscripts exist.⁶

It has been argued that the text in its narrative structure fits well to the beginning in its oldest transmitted text, attested by the famous Galland manuscript (MS Paris BnF Arabe 3609–3611), and that both texts are by the same author (Thomann 2017a: 485). The Galland manuscript has an owner’s note with the date 1536, and by numismatic evidence, its text cannot have been written earlier than 1425.⁷ There is a difference of two centuries between the attested date of the beginning of the *Nights* and the attested end, and it seems doubtful to consider them as belonging to the same version. However, the situation changes when the Turkish manuscript tradition is taken into consideration.

THE TURKISH MANUSCRIPT TRADITION OF THE *THOUSAND AND ONE NIGHTS*

The translation was made in the mid-fifteenth century by an unknown author (Proverbio 2016 and Thomann 2016). The date was established by linguistic characteristics of the text (Tekin 1993). Numismatic evidence, the mentioning of Florentine florins, points to the same epoch (Thomann 2016: 184–185).

There is a group of manuscripts, which contain the beginning and typically the first 56 nights up to the story of ‘Nūr al-Dīn and Badr al-Dīn’.⁸ The oldest of these manuscripts (MS Bursa İl Halk Kütüphanesi, Genel 1217) was the subject of a doctoral

⁶ Notorious are, for instance, classical Ismaili works, which typically exist in copies of the nineteenth and twentieth centuries, cf. Thomann 2017b: 137.

⁷ See Grotzfeld and Grotzfeld 2012: 30–32; Grotzfeld, 1996–1997: 54–63; Schultz 2015: 24; Thomann 2016: 184.

⁸ In the checklist of manuscripts in Thomann 2016, nos. 1, 12, 13 (N. 1–100), 42, 44, 45, 46 (N. 1–22), 47 (prologue only), 51.

dissertation (Tor 1994), and a facsimile edition of it with a transliteration in Latin script was published in 2016.⁹ A second group of manuscripts contains typically the Nights 650 to 700 with parts of the romance of ‘Umar ibn al-Nu‘mān’.¹⁰ A third group of three manuscripts contains the later parts following ‘Umar ibn al-Nu‘mān’.¹¹ There are more manuscripts, which have to date not been studied thoroughly, which contain other parts of the Arabian Nights.¹² Most important is a set of nine volumes (MS Paris BNF Turc 356.2–10) which contains the Nights 1 to 764.¹³ It was described as a seventeenth century translation (Tekin 1993). However, this holds only for the beginning, in the later parts it agrees with earlier manuscripts, which are dependent on the oldest translation.¹⁴ In contrast to the Arabic version, the Turkish translation can be dated more easily on linguistic grounds due to the distinct language shift of Turkish both in grammar and in vocabulary, which took place in the sixteenth century (Tekin 1993: 247). Combining the evidence, it becomes clear that the extant manuscripts allow for an almost complete reconstruction of the content of the first Turkish translation and therefore also of the Arabic version available in the mid-fifteenth century. Nonetheless, that could be wishful thinking, since any evidence that this version of the ending is already attested in the fifteenth century Turkish translation would decide the case, and I am happy to be able to provide this evidence here for the first time.

⁹ For further studies, see Şeşen 1991 and Tor 2010.

¹⁰ This group includes nos. 39, 56, and 58 in Thomann 2016.

¹¹ These are nos. 52, 43.9 in Thomann 2016, and MS Manchester Turkish (not in Thomann 2016); cf. Proverbio 2016: 389.

¹² Reference is here made to manuscripts nos. 2(?), 3 (?), 14 (N. 359–408), 36 (N. 99–120), 50 (N. 190–467), 53 (?) in Thomann 2016.

¹³ For details, see Zotenberg 1887: 187–191, Tekin 1993, Osigus 2010: 94–97, and Thomann 2016 no. 43.

¹⁴ Independently Proverbio 2016: 389 for volume 9 and Thomann 2016: 182–184 for volume 8.

There are three manuscripts of the last volume of a Turkish edition of five volumes of the *Nights*: MS Manchester JRL Turkish 75 (M), MS Paris BnF Turc 356.10 (X), and MS Uppsala UL Sturtzenbeck 29 (U) (Proverbio 2016: 389). They all start with night 700 in the later part of the story of ‘Umar ibn al-Nu‘mān. Manuscript U can be dated to the late seventeenth century and has an owner’s entry from the year 1708.¹⁵ Its text ends with night 751, still in the story of ‘Umar ibn al-Nu‘mān (Proverbio 2016: 395). Manuscript X was written in 1636.¹⁶ It contains the end of the ‘Umar ibn al-Nu‘mān cycle and a number of fables up to the night 762.¹⁷

THE MANUSCRIPT MANCHESTER 75 (M) AND ITS CONTENT

Manuscript M is lavishly decorated and was produced at the end of the sixteenth century. It contains the 700th to 789th nights.¹⁸ According to Proverbio’s description, it contains after the fables the cycles of Shād Bakht and Sultan Baybars, and ends within the story of the Concubine and the Caliph.¹⁹ It has gone unnoticed that M in fact contains the entire ending of the frame story. This part of M will be the main focus of the present study, but first a summary of its content is in order.

In its earlier parts, M agrees closely with the manuscripts U and X. In the first third (ff. 1v– 87r) it contains the last part of the ‘Umar ibn al-Nu‘mān cycle with the embedded stories ‘The Hashish Eater’ (ANE no. 42), ‘The Sleeper and the Waker’ (ANE 263) and ‘Jamil and Buthayna’ (Proverbio 2016: 390–395). It

¹⁵ See Proverbio 2016: 389, Thomann 2016: 210 no. 52, and Torenberg 1849: 62, n. 109.

¹⁶ See Proverbio 2016: 389, Thomann 2016: 207, n. 43, Osigus 2010: 94–97, and Zotenberg 1887: 189.

¹⁷ See Proverbio 2016: 397, Osigus 2010: 96, and Zotenberg 1887: 189.

¹⁸ See Proverbio 2016: 389 and Schmidt 2011: 173–174; not in Osigus 2010 and Thomann 2016.

¹⁹ Proverbio’s description (2016: 389, 400) is somewhat contradictory concerning the last page of M (f. 254v and f. 257r), which is said to end abruptly.

follows a series of unconnected fables and anecdotes. After that M is the only manuscript to contain the relatively long cycle of 'Shād Bakht and His Vizier al-Rahwān' (ANE no. 286). In the Arabic version, it contains 28 embedded stories, while the Turkish version has 24. The shorter cycle of 'Baybars and the Sixteen Captains of Police' follows (ANE no. 319). In this case, the shortening is more rigorous in the Turkish version, which contains only four first stories (ANE no. 320–323). These stories found their way into another Turkish collection of stories, preserved in a manuscript of the Atatürk Library in Istanbul (MS Belediyye O. 98, see Şeşen 1991: 590).

THE NARRATIVE STRUCTURE OF THE ENDING IN THE TURKISH VERSION

The last story of the Baybars cycle is King Shahriyar's own story, the beginning of the *Nights*' frame story. It is conspicuous that the Turkish version is more than twice in length (2450 words) of the corresponding Arabic version (960 words). The translator did not translate the text in the Baybars cycle but followed the text at the beginning of the *Nights*. In the Arabic story in the Baybars cycle, the names of the king, his brother and of the daughter of the vizier are anonymised, but in the Turkish version mentions the names *Şehryâr*, *Şâh Zubân* and *Şehrazât* appear occasionally.²⁰ The episode of the 'Ifrît and the girl—which is missing in the Arabic version—appears in full length in the Turkish text.²¹

At the ending, the focus is not set on the king and the vizier's daughter and her story telling, but on the people of the city, who become aware that the killing of women has come to an end. They pray that this may continue and thus the Baybars cycle ends. Her last story had a therapeutic effect on King Shahriyar and he is liberated from his obsession. In the Arabic ver-

²⁰ M f. 241r l. 1, f. 241r l. 7, f. 242v ll. 2, 10, 12, f. 243r ll. 3, 7, 10, f. 243v l. 4, f. 248r l. 7.

²¹ M f. 244v–245r.

sion, Shahrazad adds another two stories on concubines, of which only the shorter with a happy ending was included in the Turkish version. The remaining part of the frame story in the Turkish version is obviously based on the older Arabic version but important scenes are cut out. It starts with the king’s silent monologue:²²

‘Oh God! A woman like this has never fallen into anyone’s hand and she won’t, either. This is a favour and a kindness of God—Exalted is He—that He matched [her] with me. He cast someone like her into my net and she became the reason for my liberation from that evil acting’.

Then he stands up, kisses her on the forehead, and says, ‘Oh mistress Shahrazad! God may forgive what was in the past. What was in my heart in the past has disappeared. My soul may be sacrificed for you’.

In the next scene, the king speaks to an assembly of nobles of the empire, who acclaim him. He confesses his guilt, avows his repentance, and promises never to return to his former habits. Next, he honours the vizier, Shahrazad’s father, by giving him a robe saying, ‘well done you for having brought up (*beslediñ* ‘you (sg.) brought up’) the woman, who liberated herself and the believers from fear and perishing’. Further, he announces his wedding with Shahrazad. Upon which the city is decorated for the upcoming wedding feast. The king gives numerous presents to the vizier, and orders him to bring the king’s brother from Samarkand to the capital. Meanwhile, in a short scene, Shahrazad receives one group of women after another, who praise her as their leader and give their blessings for the wedding.

King Shahriyar’s brother comes from Samarkand and the wedding feast, which is described in some detail, begins. It lasts for seven days and all parts of society participate, receive dishes and beverages, while songs and music from lute, harp, flute and

²² M f. 255r l. 20–22; see text, transliteration and translation of the remaining text of M in the Appendix.

tambourine are in the air. All praise King Shahriyar and finally, Shahriyar goes with his brother to a private place, and narrates to his brother all the stories he had heard from Shahrazad.

There can be no doubt that the translation was made from an Arabic source, which had the same story line as the text preserved in the Arabic manuscripts. All motifs of the Turkish version are also found in the Arabic text of the early manuscripts, and it has no resemblance with the ending in Zotenberg's Egyptian Recension. However, the Turkish text is much shorter than the extant Arabic text. This has been observed in other parts of the *Nights*, too. Especially passages that are called dramatic visualizations, detailed description of locations and objects, are occasionally omitted in the translation (Thomann 2016: 178).

However, in the case of the ending of the frame story, the Turkish translation has changed the general character of the story by its omissions. In the Arabic version, a triumphal procession of Shahrazad over several stations is depicted: From the changed behaviour of the king towards her, to her appearance at the assembly of the elite of the empire. She imposes conditions on the king's marriage proposal. In the farewell scene at the departure of her father to Samarkand, her superior position is marked by the act of donating money to him. The climax of her triumph is a strange ceremony in a hammam where she and her sister are dressed in a sequence of more and more fantastic costumes generally regarded as inappropriate for women. The sixth dresses are green, the most precious fabric, and a colour reserved for men. Finally, the two sisters appear in male dresses, with swords fastened and decorated with emblems. Such attributes were the privilege of Mamluk military elite. The dresses were called *khil'a*, 'honorary robe', and were used to place someone in office, normally a privilege for men. The entire ceremony seems to refer to the investiture of a sultan who receives seven robes as the sign of his power over the seven climates (Thomann 2017a: 384–385). These symbolic actions evoke the image of a utopian society, in which women are liberated from their subaltern role and are able to transcend the glass ceiling of the male elite. Other elements of this utopia are the end of violence and the abolition of autocracy. The killing is stopped, and

the power is delegated to a pluralistic system of administrators (Thomann 2017a: 484).

This utopian ending is well prepared for by the previous stories and story cycles. In the Shād Bakht cycle, the ill-advised king is brought to his senses by his vizier’s stories. At first, an up and down of examples for trust betrayed and mistrust unfounded is given. Finally, the king is confronted with his own situation in a mirroring story, which opens his eyes for his mistake. This narration serves as a model for how to break out from the seemingly endless sequence of the nights (Thomann 2017a:481–482).

In the Baybars cycle, the stories depict an image of Cairo and Damascus as places of a violent and suppressive society in which women and other subaltern members of society fight back against the threats of a powerful elite. At the end of a sequence of ever more cruel stories, the listening King Shahriyar is confronted with his own situation in a mirroring story, and his own destiny is set in the context of these previous stories (Thomann 2017a: 477–482).

In King Shahriyar’s words, Shahrazad is his liberator, who freed him from his compulsion. This is precisely Shahrazad’s outspoken intention in the prologue when she explains why she would become the king’s concubine. However, she promises more. In the version of Galland’s manuscript, but not in the Egyptian strand, she promises to be the liberator of mankind. This also becomes true in the utopian end, when the people of the city and from abroad express their joy and are at peace.

This last topic is the dominating theme in the Turkish translation. Crowd scenes with happy people fill most of the space in narration. Nevertheless, the role of Shahrazad is much reduced, while King Shahriyar becomes the main character in the public sphere. Besides him, Shahrazad’s father, the vizier, takes all the credit for having brought her up. Yet, Shahrazad’s space is reduced to a gathering of women, and her mission is restricted to women only.

The long hammam scene in the Arabic version is shrunk to one short phrase: ‘Thereafter, Shahriyar invited his brother to go along to a cabinet’. The expression *halvet* ‘cabinet’ is the same

expression by which the private room in the hammam is called in the Arabic version, to which the two couples retire after the ceremony with the seven robes. The possibility that some text is missing here in the Turkish manuscript cannot be ruled out, but it seems more plausible that the cut was made intentionally by the translator, who followed a clear agenda to minimize the two sisters' roles in the narration, and to set the focus on the king, his brother and the vizier.

Whoever was responsible for these changes, the story in the Arabic version was met with incomprehension, or even with aversion. There might have been a similar attitude at work, when the entire final part, including the cycles of Shād Bakht and Baybars, was replaced in the Arabic redaction known as Zotenberg's Egyptian Recension.

CONCLUSION

In the present chapter, it has been shown that the elaborate ending in the Arabic manuscript tradition is equal in age with the well-known beginning of the frame story. In the future, the two parts should be taken as a unit in any interpretation of the frame story and the *Nights* as a whole. The concluding part is on a par with the opening part concerning its artful narrative composition. Furthermore, it is an excellent example of preparing the ending of a story by repeating entities of decreasing sizes, mirroring the increasing sizes of entities at the beginning. There would be much more to say on its narrative devices, but the focus of my study is the ending in the Turkish version.

The very concise style of the Turkish version has a particular charm, and some of its striking phrases, which have no parallel in the Arabic text make it worthwhile reading. One of them is the title of the present study, the acclamation of the women in the palace: *yâ re'îse-yî nisvân-ı d-dünyâ, yâ Şehrazâd* ('Oh leader of women in the world, oh Shahrazad!').

APPENDIX I: TEXT, TRANSLITERATION AND TRANSLATION OF THE END OF THE NIGHTS IN M

Remark

The Arabic transcription is as faithful to the manuscript as possible. The transliteration in Latin script is added at the risk of raising criticism among specialists of Turkish linguistics, as it is not intended to be a reconstruction of the historical pronunciation of the text. It is meant as an aid for those readers who are not used to read Turkish texts in Arabic script. It follows the transliteration system used in the İslam Ansiklopedisi, and it resembles modern Turkish orthography, but diacritics are used to indicate the Arabic consonantal letters, and [è] is distinguished from [e]. The vowels are in accordance with the vowel signs in the manuscript, even if the position of them is often ambiguous. However, long vowels in Arabic and Persian words are marked with â, î, û as in modern standard orthography, not with ā, ī, ū as in the İslam Ansiklopedisi.

Original Text

چُونُكِه صُبْح اُولْدِي شَهْرِيَار اَيْتِدِي وَاللّٰهُ بُنْتُ مِثْلِ عَوْرَتِ
كِمْسَه نُونُك اِنْتِه كِرْمَدِي وَ كِرْسَن دَكْلُدُر بُو اللّٰهُ تَعَالٰي نُونُك لَطْف وَ كِرْمَدُر
كِه بَنُوْمَلَه اِشْلَدِي بُونُك كِبِي كِمْسَنَه بَنُوْم اَغْمَه بِرْقَدِي وَاُولُ
يِرْمَزُ فِعْلَدُن بَنُوْم خَلَاصْمَه سَبَب قَلْدِي دِيْب طُرُوْكَلْدِي وَ شَهْرَزَادِ
بَاشِنْدَه اُوپْدِي وَاَيْتِدِي اِي سَتِي شَهْرَزَادُ عَفِي اللّٰهُ عَمَّا سَلَفَ

255v

شُولُ نَسَنَه كِه قَلْبَمْدَه وَاَرْدِي جَمِيْع كِنْدِي بَنُوْم رُوْحُم سَكَه
فِدِي اُولْسُون پَسَن شَهْرَزَادُ دَخِي طُرُوْب پَادِشَاهُوْكَ اَلِيْن اُوپْدِي
وَ قُولِيْن مُيْنَنَه صِلْدِي دِيْنَار زَادُ بُو حَالِ كُورُب وَ پَادِشَاهُدَن
بُو سُوْزِي اِشْدَب كُوكُل وَ كُوْزِي فَرَح سُرُور بِرْلَه طُلْدِي بَعْدَه

شَهْرِيَارَ طَشْرَه چَقَبَ تَخْتِ اَزَرَه اُوْتَرْدِي خَوَاصَّ مَمْلَكَتِ
 وَ اَرَكَانِ دَوْلَتِ حَاضِرِ كَلِبَ هَرَبِرْسِي يِرْلُو يِرِنْدَه قَرَارَ قَلْدِيلَرِ
 ثَوَابَ وَ حُجَابَ اَطَالَ اللّهُ بَقَاءَ الْأَمِيرِ دِدِيلَرِ اللّهُ تَعَالِي پَادِشَاهُكُ
 عُمَرِي اُوزُون اَيْلَسُون دِيُو چَغَرَشْدِيلَرِ وَيِرِ اُوِيْدِيلَرِ پَادِشَاهِ
 وَزِيرِ يَانَنَه اُوقْدِي وَ اَغَرِ خَلَعَتِ كَيُورْدِي اِكْرَامِ اِنْعَامِ قَلْدِي
 وَ اَنَدَن صُكْرَه اُولَ دِيَوَانِ اَهْلِنَه بَقْدِي شُولَ كِه شَهْرَزَادِ
 يِرْلَه بُو يِيكُ بَرِ كِيچَه اِحْنَدَه كَنْدُو اَرَايِنْدَه كَچْدِي بِالْكَلِّيَه
 اِعْلَامِ اِنْدِي بِلُوكُ وَ اَكَاهِ اُولُكُ اُولَ يِرَمَزَ نَسَنَه كِه سُنَّتِ اِتْمِشِدُومُ
 رُجُوعِ قَلْدُومُ تَوْبَه وَ اِسْتِغْفَارِ اَيْلدُومُ بُكُونَدَن كِرُو اُولَ اِنْدُوكُمُ
 اِشْلَرَه پَشِيمَانِ اُولْدُومُ دِدِي وَ دَخِي بِلُوكُ اِي دِيَوَانِ اَهْلِ
 دُكُونِ اَيْلِبَ شَهْرَزَادِ نِكَاحِ اِدْبِ اَلِسَرَمُ خَبَرِ دَارِ اُولُكُ دِدِي

256r

بُو حَاضِرِ اُولَنِ كِشِي لَرِ چُونَكِه بُو سَزِي شَهْرِيَارَ اَغَزِنْدَن اِشْتِيدِيلَرِ
 يِرِ اُوپُ اَيْبِ فَرَحِ اُولْدِيلَرِ وَ بَرَبَرِنَه مُشْتَلِبِ پَادِشَاهِ خَيْرِ دُعَا لَرِ
 قَلْدِيلَرِ وَزِيرِ تَحْسِينِ اِنْدِيلَرِ آفَرِينِ سَكَّه اُولَسُونِ كِه اُولَ طَرِيقَه
 عِيَالِ بَسْلَدُوكُ كِه هَمُ كَنْدُويِ وَ هَمُ كِرُو قَلَانِ مُسْلِمَانْلَرِي بُونَجَه
 خَوْفِ خَطَرْدَن قُرْتَرْدِي دِدِيلَرِ هَرَكِرِ اُولَ طَرِيقَه عِيَالِ نَه وَجُودَه
 كَلْدِي وَ نَه كَلَجَكُدُرِ دِدِيلَرِ وَ مَجْلِيسِ تَمَامِ اُولْدِي طَغْلِيدِيلَرِ هَرَبِرِي
 اُودَلُو اُودَه سِنَه كِتْدِيلَرِ بُو خَبِرِي خَوَاصَّ وَ عَوَامِ بَلْدِيلَرِ اُولَ
 شَهْرَدَه نَقْدَرِ كِشِي وَارِسَه بُو خَالْدَن خَبَرْدَارِ اُولُبِ پَادِشَاهِ
 نِتْدُوكِنِ وَ نِيلْدُوكِنِ بَلْدِيلَرِ وَدُكُونِ اَيْلَسَه كَرَكِمِشِ دِيُو يِرَاغِ

مَشْغُولْ اُولْدِيلَرْ اُولْ شَهْر كِه قَحْطَانِ صِينْ دُرْ اَرَاستَه
 قَلْدِيلَرْ بَزَايِبْ يَمَكَلَرْ وَ اِجْمَكَلَرْ اَيَلْدِيلَرْ وَضِعْ شَرِيفْ خَوَاصْدَنْ
 وَ عَوَامْدَنْ هَر بَرِسي اَنَوَاغْ دُرُوْ هَدَايَا اَلْبْ وَزِيرْ قَاتِنَه وَارْدِيلَرْ
 وَ دَخِي يَمِينْ قَلْدِيلَرْ كِه شَهْرُوْڭ بَزَكِيي بَر بِيْلْ تَمَامْ اُولْمَايْنَجَه
 كِدَرْ مِيَالَرْ وَهَمْ اَيْلَه قَلْدِيلَرْ پَادِشَاهْ بُو نَسَنَلَرِي اِشْتِنْدِي
 بُورْدِي كُوسَلَرْ چَلِنْدِي وَ نَفِيرَلَرْ اَزْلَدِي عَالَمْ فَرَحْ وَسُرُورِ بَرَه

256v

طُلْدِي اَنَدَنْ صُكْرَه شَهْرِيَارْ وَزِيرْ قَاتِنَه اُوقْدِي لَا يُعَدُّ وَلَا يُحْصِي
 مَالَلَرْ وَيَرْدِي هَر نَوَعْدَنْ وَ هَر صِنْفَدَنْ عَطَالَرْ اَيَلْدِي وَ اَيْتِنْدِي
 كَلْ وَارَ سَمَرْقَنْدْ وَلَايَتِنْدَنْ شَاهْ زُبَانِ كُتُورْ كَلْسُونْ دُكُونْ حَاضِرْ
 اُولْسُونْ يُلْدَاشْ اُولْمَاغُچُونْ اُمَرَادَنْ اُونْ بِيكْ كِشِي بِلَه قُوشْدِي
 وَزِيرْ بَرَاغِيي تَمَامْ اِدَبْ حَقْدِي وَ سَمَرْقَنْدْ يُولْنَه رَوَانَه اُولْدِي
 اَمَّا شَهْرَزَادْ سَرَايْ اُوتُرْدُودِي اُولْ شَهْرُوْڭ خَاوُونَلَرِي وَاُولُوْ مَلِكَلَرْڭ
 قِزَلَرِي بُلُكْ بُلُكْ فَوَجْ فَوَجْ وَ طُونَلَرْ كَيْبْ مَوْجْ مَوْجْ كَلُورَلَرْدِي
 خَيْرْ دُعَالَرْ اِدَبْ مُبَارَكْ اُولْسُونْ يَا رُئِيسَه نِسْوَانِ الدُّنْيَا يَا شَهْرَزَادْ
 دِرَلَرْدِي شَهْرِيَارْ دُكُونْ اِچُونْ قَيْدُوْ اَسْبَابْ كُورْمَكَه مَشْغُولْ
 اُولْدِي نَاكَاهْ خَبَرْ يِتَشْدِي كِه اوشنْ شَاهْ زُبَانْ كَلْدِي دِديلَرْ پَادِشَاهْ
 شَهْرِيَارْ جَمِيعْ لَشْكِرِيْلَه اَتَلْنَبْ قَرَشُولْدِيلَرْ اَلْبْ شَهْرَه كَلْدِيلَرْ
 شَهْرْ خَلْقِ دُكَانَلَرْدَه وَ زُقَاقَلَرْدَه عُوْدْ عَنَبَرْ بُوخُورْ قَلْدِيلَرْ
 كَنْدُولَرْ عَيْبِرَلَرْ وَ مِسْكَلَرْ دُرْتِنَبْ عَظِيمْ شَاذِلِيْقْ اَيَلْدِيلَرْ
 شَاهْزُبَانْ شَهْرِيَارْ كَنْدُوْ قَصْرِنَه قُنْدُرْدِي يَرِنْدِسي تَخْتَه

أُوْتِرْدِي قَرْدَشِنِي يَانَنه أَلْدِي مُعْتَبِلَر وَ مُطَرِبِلَر نَقْدَر وَارِسَه

257r

حَاضِر كَلْب عُود وَ چَنَك وَ نَاي وَ چَغَا نَه چَلْدِيلَر أَشْعَارِ عَرَبْدَن
وَعَجْمَدَن اَيْتَدِيلَر شَهْرِيَار يُيُورْدِي حَاضِر اُولَن طَعَامَلَرِي كُتُورْدِيلَر
صَحْن سَرَايِ اَنَوَاع دُرُلُو نِعْمَتَلَرِيَلَه بَزِيلَر مُنَادِيلَر شَهْر اِچْنَدَه
وَاي اُول كِشِيَه كِه كَلْب پَادِشَاهُوْكَ نِعْمَتِيْن يِيْمِيَه دِدِيلَر اَكَايَر
وَ اَصَاغَر مِّنَ الْقُرُوِيِّ وَالشَّهْرِيِّ وَالبُدُوِيِّ وَالمَدَنِيِّ نَقْدَر وَارِسَه
كَلْدِيلَر يِدِيلَر وَ كُتُورْدِيلَر مُبَارَك اُولُسُون اِي شَاه زَمَان
شَهْرِيَار دِيُو مَدْحَلَر وَ تَنَالَر قَلْدِيلَر يِدِي كُون بِيَايِي بُو طَرِيْقَه
دُكُون اُولْدِي بَنِي آدَمَدَن وَحَيَوَانَدَن بِر كِمَسْنَه قَلْمَدِي اِلَّا
پَادِشَاهُوْكَ خُونَدَن وَ نِعْمَتْنَدَن يِدِي اَنَدَن صُكْرَه شَهْرِيَار
قَرْدَشِنِي خَلُوْتُ صُحْبَتَه دَعُوْتُ قَلْدِي اُول مَا جَرِي كِه
كَنْدُوِيْلَه وَزِير قَرِي اَرَاْسِنْدَه بُو اُوچ يِيْل اِچَرَه كِچْدِي جَكَايَات
غَرِيْبَه وَ قِصَّهَايِ عَجِيْبَه كِه اِسْتِمَاع قَلْمِشْدِي وَ مَوَاعِظُ
وَ اَمَثَال كِه خَاطِرِنْدَه قَلْمِشْدِي بِالْكَلْبِيَه تَقْرِير قَلْدِي
الْحَمْدُ لِلّٰه عَلَيِ الْاِثْمَام وَ لِلرَّسُولِ اَكْمَلِ السَّلَام تَمَّت

Transliteration²³

Çünkü şubh oldu Şehriyâr eyitdi: ‘vallâhi bunuñ mişli ‘avrat kimsenüñ eline girmedi ve girişen degüldür. Bu Allâhu te‘âlânuñ luftı ve keremidür ki benümile eşledi. Bunuñ gibi kimesne

²³ I thank Dr Neslihan Demirkol and Dr Orhan Elmaz for the valuable corrections in the transliteration and translation.

benüm âğûma bırağdı ve ol yaramaz fi‘ilden benüm halâşuma sebeb kıldı’, dëyb tûru[b] geldi, ve Şehrazâdı başında öpdı ve etdi: ‘Ey sitti Şehrazâd. ‘Afâ’llâhu ‘ammâ selefe. /255v/ Şol nesne ki ƣalbumda vardı cemî‘i gitdi. Benüm rûlum saña fedâ [MS fede] olsun’. Pes Şehrazâd dağı tûrub pâdişâhuñ elin öpdı ve kolın boyuna şaldı. Dınarzâd bu hâli görüb ve pâdişâhdan bu sözi işidib göñli ve gözi farağı sürür birle tıldı.

Ba‘dehu Şehriyâr taşra çıķıb taht üzere oturdı. Hawâş-ı memleket ve erkân-ı devlet hâzır gelib her birsi yerli yerinde ƣarâr kıldılar. Nüvvâb ve huccâb, ‘Eṭâle’llâhu beķâ’e ‘l-‘emîr’, dëdiler, ‘Allâhu te‘âlâ pâdişâh ömrini uzun eylesün’, dëyi çağrışdılar ve yer öpdiler. Pâdişâh vezîri yanına okudı ve ağır hil‘at geyürdi, ikrâmu in‘âm kıldı. Ve andan soñra evvel dîvân ehline bağıdı, şol ki Şehrazâd birle bu biñ bir gece içinde kendü arasında geğıdi bilkülliye i‘lâm ëtdi. ‘Bilüñ ve âğâh oluñ yaramaz nesne ki sünnet ëtmişidüm. Rücû‘ kıldum. Tövbe ve istiğfâr eyledüm. Bugünden gerü ol ëtdüğüm işlere peşmân oldum’, dëdi ve dağı: ‘Bilüñ ey dîvân ehli. Dügün eyleyib Şehrazâdı nikâh edüb alısaram [read: alışaram]. Haberđâr oluñ’, dëdi.

/256r/ Bu hâzır olan kişiler çünki bu sözi Şehriyâr ağızından işitdiler yer öpüb ferağ oldılar ve bir bir ne müştelib pâdişâha hayr du‘âlar kıldılar vezîre taḥsîn ëtdiler. ‘Âferîn saña olsun ki ol tarîķe ‘iyâl besledüñ ki hem kendüvi ve hem gerü ƣalan müsülmânları bunca ḥavf[-u] ḥaṭardan ƣurtardı’, dëdiler. ‘Her kez ol tarîķe ‘iyâl ne vücûda geldi ve ne gelecekdür’, dëdiler ve meclis (!) tamâm oldı, tağıldılar her biri odalu odasına gitdiler. Bu haberi havâş ve ‘avâm bildiler. Ol şehrde neķadar kişi varısa bu hâlden haberdâr olub pâdişâha nitdügin ve neyledügin bildiler.

Ve ‘dügün eylese gerekimiş’, dëyi. Yarâğa meşğûl oldılar. Ol şehr ki Ƙaḥṭân-ı Şîn dur ârâsta kıldılar bezeyib yemekler ve içmekler eylediler. Vazı‘u (!) şerîf havâşdan ve ‘avâmdan her birisi envâ‘ dürlü hedâyâ alıb vezîr ƣâtına vardılar ve dağı yemîn kıldılar ki şehrüñ bezekini bir yıl tamâm olmayınca gider mayalar ve hem eyle kıldılar. Pâdişâh bu nesneleri işitdi, buyurdı kûslar çalındı ve nefirler uruldı. ‘Âlem ferağ ve sürür birle /256v/ tıldı. Andan soñra Şehriyâr vezîri ƣatına okudı. *Lâ yu‘addu ve lâ yuḥşâ* mâllar vërdi: her nev‘den ve her sınıfdan ‘aṭâlar eyledi ve eyitdi, ‘gel var Semerķand vilâyetinden

Şâhzubânı getir gelsün düğüne hâzır olsun'. Yoldaş olmağışın ümerâdan on biñ kişi bile koşdı. Vezîr yarâğını tamâm edib çıkıdı ve Semerkand yolına revâne oldı.

Ammâ Şehrazâd sarâyı oturuddı. Ol şehriñ hatunları ve ulu meliklerüñ kızları bölük bölük fevc fevc ve tonlar geyib mevc mevc gelürlerdi. Hayr du'âlar edib, 'Mübârek olsun, *yâ re'îset-e nîsvân-ı d-diñyâ yâ Şehrazâd*' derlerdi.

Şehriyâr düğün için kaydu esbâb görmege meşğûl oldı. Nâgâh haber yetişdi ki, 'üş Şâhzubân geldi', dediler. Pâdişâh-ı Şehriyâr cemî'-i leşkerile atlanıb karşıladılar alıb şehre geldiler. Şehr halkı dükkânlarda zuğâklarda 'ûd-u 'anbar buhûr kıldılar. Kendüler 'abîrler ve miskler dürteneb 'azîm şâzılık (!) eylediler. Şâhzubânı Şehriyârı kendü kaşına kondurdu. Yarındası tahta oturdu kardaşını yanına aldı. Muğannîler ve muṭribler neḳadar varise /257r/ hâzır gelüb, 'ûd ve çeng ve nêy ve çağâna çaldılar. Eş'âr-ı 'arabdan ve 'acemden eyitdiler. Şehriyâr buyurdu hâzır olan ta'âmları getürdiler, şâhn-ı sarâyı envâ' dürlü ni'metlerle bezediler. Münâdîler şehr içinde, 'vay ol kişiye ki gelib pâdişâhuñ ni'metin yemeye' dediler. *Ekâbir ve aşâgir mine l-ḳaraviyyi ve ş-şehriyyi ve l-bedeviyyi ve l-medeniyyi* neḳadar varise geldiler yediler ve götürdiler. 'Mübârek olsun ey şâh-ı zaman-ı Şehriyâr', dèyü. Medḥler ve şenâlar kıldılar. Yedi gün peyâpey bu tarîke düğün oldı. Benî Âdemden ve ḫayvândan bir kimesne ḳalmadı illâ pâdişâhuñ hunından ve ni'metinden yedi.

Andan şöñra Şehriyâr kardaşını ḫalvet şöḫbete da'vet kıldı. Ol mâ cerâ ki kendüvile vezîr kıızı arasında bu üç yıl içre geçdi. Hikâyât-ı garîbe ve ḳışşahâ-yı 'acîbe ki istimâ' ḳalmışdı ve mevâ'iz ve emsâl ki ḫâtırında ḳalmışdı bilkülliye taḳrîr kıldı. Elḫamdü lillâhi 'ale'l-itmâm ve li-r-resûli ekmeli s-selâm. Temmet.

Translation

When the morning came, Shahriyar said [to himself]: 'Oh God! A woman like this has never fallen into anyone's hand and she won't, either. This is a favour and a kindness of God-Exalted is He-that He matched [her] with me. He cast someone like her into my net and she became the reason for my liberation from that evil acting', he said and he stood up and kissed Shahrazad on her head and said [to her]: 'Oh lady Shahrazad! May God forgive

what was in the past. What was in my heart disappeared. My soul, let it be sacrificed for you’. Then Shahrazad stood up and kissed the hand of the king, and she put her arm on his neck. Dinarzad saw this happening and heard the king’s words. Her heart and her eyes became full of joy and happiness.

After that, Shahriyar left and took place on his throne. The noblemen of the empire and the pillars of power arrived, and everyone went to their designated place. The servants and administrators of the palace cheered, ‘God prolong the emir’s life. God is Exalted, may he prolong his life’, they exclaimed and kissed the ground. The king invited the vizier at his side and had him dressed with a heavy honorary robe, and he bestowed him with honour. Hereafter he looked around at his people of the assembly and declared outright having spent thousand and one nights with Shahrazad: ‘Know and be aware of the insane course of action which I had made my habit. I have quit and repented. Henceforth I will continue this way. I have repented’. Moreover, ‘Know, oh people of the council! I will prepare a wedding-feast. I will marry Shahrazad. I am on fire [for her]. Be informed!’

The people who were present from the beginning at Shahriyar’s speech kissed the ground and were full of joy. Everybody made good prayers for the king and applauded the vizier. They said: ‘Well done, you, for having brought a child in a way that she liberated both herself and all other Muslims from fear and danger. Not always are children like this born and they will not be born, either’. The assembly finished, and they dispersed, everybody went to their room. This news was made known to [all] noblemen and ordinary people. Everybody in town was informed and they knew everything the king had made and done.

[The king] ordered: ‘The wedding-feast shall take place’. [Everything] useful was set in motion. They decorated that city, which is Qahtān of China. They prepared food and drink. Everybody, noblemen and ordinary people of low and high status received all kinds of gifts. They went to the vizier and took an oath that they would decorate the city within a year and that was what they did. The king heard these people and ordered the big drums and the trumpets to be played. The world filled up with joy and pleasure. Subsequently, the king ordered the vizier

to join him. He bestowed on him possessions that can neither be counted nor listed. He made him all kinds and sorts of presents, and [further] he said: 'Come on, go to the province of Samarqand and get Shahzuban to attend the wedding-feast'. He gave an escort of ten thousand persons from the commanders to accompany him. When the vizier had finished the necessary affairs, he departed and set out for Samarqand.

What concerns Shahrazad, she was sat in the palace. Women of the town and daughters of the great kings, group by group, in crowds, wearing [festive] clothes came around in waves. They offered good prayers and cheered, 'Blessings! Oh Shahrazad, oh leader of all the women in the world!'

Shahriyar was engaged in looking after the preparations for the wedding-feast. Suddenly, news came and people were saying 'Oh! Shazuban has arrived'. Hence, King Shahriyar gathered his entire army and mounted his horse to go and welcome [Shahzuban] and took him to the city. The people staged aloes, amber and incense outside of their shops. They put on perfume and musk, and were very joyful. [Shahriyar] accommodated Shahzuban in his own palace. The next day, Shahriyar sat down on the throne and placed Shahzuban at his side. All musicians and singers came in and played the lute, the harp, the flute and the tambourine. They recited poetry of the Arabs and the Persians. Shahriyar commanded and present [servants] brought food and adorned the courtyard of the palace with all kinds of food. Heralds in the town proclaimed, 'Woe to the one who will not come to eat the king's meal'. The old and young among the rural, city, Bedouin and urban population all of them came and ate, enjoying themselves and saying, 'Blessings, oh Shahriyar, King of the Age!' The wedding-feast went on like this for seven days in a row. Not a single human or animal was left that did not consume the king's blood [red wine] and food.

After that, Shahriyar invited his brother to a meeting in private. It so happened that he spent these three years with the daughter of the vizier. He delivered the strange tales and wonderful stories that he heard and the parables and admonitions that he remembered in their entirety. All praise belongs to God for completing [this] and the best peace be upon the Messenger. It is finished.

APPENDIX II: THE COMPOSITION OF THE NIGHTS IN ARABIC AND TURKISH MANUSCRIPT TRADITION

The charts with the contents of Arabic and Turkish manuscripts are updated versions of the charts published in Thomann 2016: 191–92 (illustrations by the author). The abbreviation for the Arabic manuscripts are: G = Galland MS, V = Vatican, Z = Maillet MS, K = Kayseri, D = ‘Tunis’ MS. (last part only), P = Paris, B = Berlin, T = Tübingen, M = Manchester. The abbreviations of the Turkish manuscripts in the following list of stories refer to the checklist in Thomann 2016: 198–214. The editions are: Ma = Mahdi, Ha = Habicht, Bu = Bülāq and Ca = Calcutta II.

| <i>Abbreviations</i> | <i>ANE</i> | <i>Titles</i> | <i>Arab. Mss.</i> | <i>Turk. Mss.</i> | <i>Arabic editions</i> |
|----------------------|------------|------------------------------------|-----------------------|-------------------|---|
| 2OldMen | – | Two Old Men | Z | | – |
| 3Apples | 21 | The Three Apples | G | | Ma 1, 186; Ha 1, 350; Bu 1, 51; Ca 1, 141 |
| Abdallah | – | ‘Abdallāh | | | – |
| Ajib | – | ‘Ajīb | | | – |
| Ala | 63 | ‘Alā’ al-Dīn Abū l-Shāmāt | C | | Ha 7, 40; Bu 1, 416 Ca 1, 64 |
| AliBakkar | 60 | ‘Alī Ibn Bakkār and Shams an-Nahār | G, V, Z ²⁴ | | Ma 380; Ha 2, 319; Bu 1, 320; Ca 1, 760 |
| Amgad | – | Amjad and As‘ad | | | – |
| Anecdotes | – | Anecdotes | Z | | – |
| Attaf | 415 | ‘Atṭāf | | Ch43 | – |

²⁴ Z refers to the Maillet manuscript.

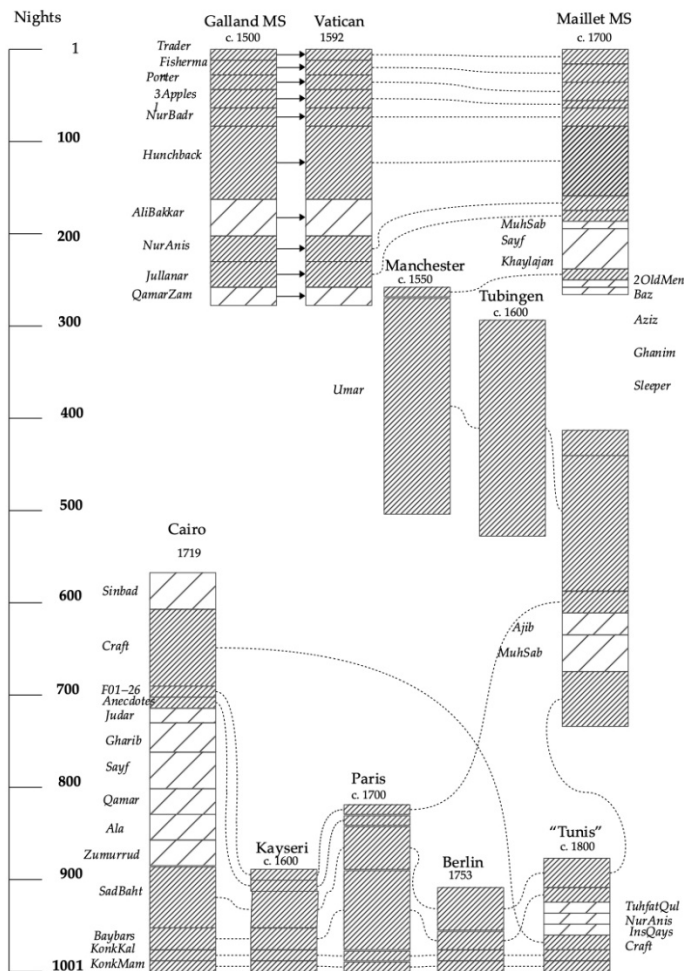
| | | | | | |
|-----------|-----|--|---------------|------|----------------------------------|
| Azadbakht | 268 | The History of Āzādbakht and His Son | | Ch11 | Ha 6, 191 |
| Aziz | 41 | ‘Aziz and ‘Aziza | Z | | Bu 1, 235; Ca 1, 567 |
| Baybars | 319 | Baybars and the Six- teen Captains of Po- lice | K, D, P, B | Ch26 | Ha 11, 321 |
| Baz | – | Bāz al-Ashhab Abū Lahaba | Z | | – |
| CityBrass | 180 | The City of Brass | | Ch15 | Ha 6, 343; Bu 1, 37; Ca 3, 83 |
| ConcCal | 343 | The Concubine and the Caliph | K, D, P, B | | Ha 12, 398 |
| ConcMam | 344 | The Concubine of al- Ma’mūn | K, D, P, B | | Ha 12, 402 |
| Craft | 181 | The Craft and Malice of Women | | | – |
| F01 | 44 | The Birds and Beasts and the Carpenter | K, D | Ch50 | Bu 1, 301; Ca, 1, 716 |
| F02 | 45 | The Hermits | K, D | Ch50 | Bu 1, 305; Ca 1, 726 |
| F03 | – | The Pious Shepherd | K, D | Ch50 | – |
| F04 | 46 | The Water-fowl and the Tortoise | K, D | Ch50 | Bu 1, 307; Ca 1, 726 |
| F05 | 47 | The Wolf and the Fox | K, D | | Bu 1, 308; Ca 1, 732 |
| F06 | 48 | The Falcon and the Partridge | K, D | | Bu 1, 305; Ca 1, 726 |

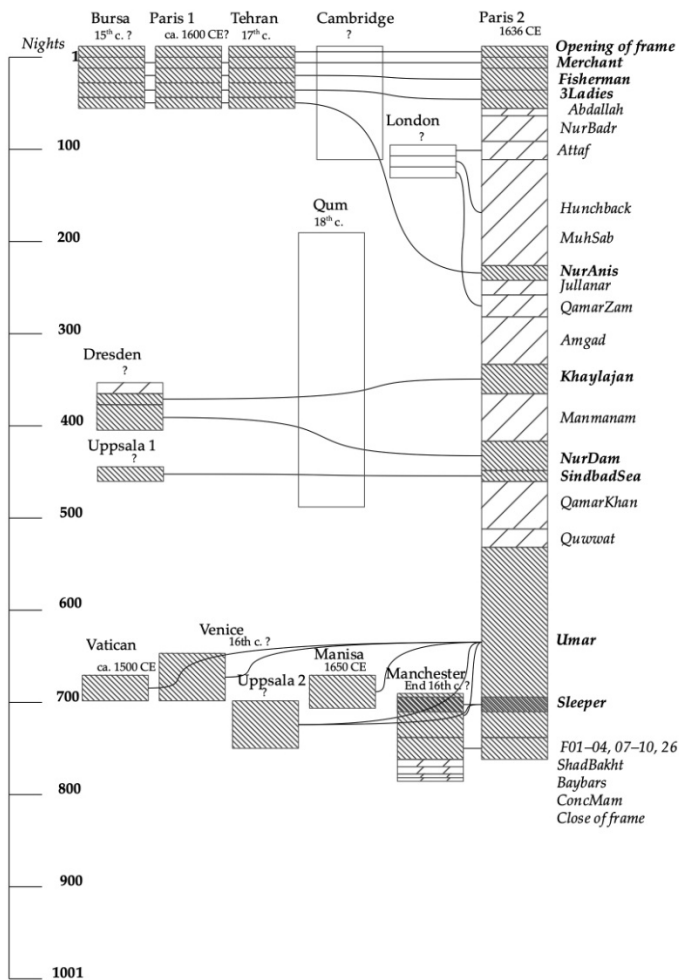
| | | | | | |
|-----|----|-----------------------------------|---------|------|------------------------------|
| F07 | – | Fayrūz and Sam‘ān | K, D | Ch50 | Os 202 |
| F08 | – | The Two Eagles and the Weasel | K, D | Ch50 | |
| F09 | 49 | The Mouse and the Ichneumon | K, D | Ch50 | Bu 1, 314; Ca 1, 747; Os 190 |
| F10 | 50 | The Cat and the Crow | K, D | Ch50 | Bu 1, 315; Ca 1, 748 |
| F11 | 51 | The Fox and the Crow | K, D | | Bu 1, 315; Ca 1, 749 |
| F12 | 52 | The Flea and the Mouse | K, D | | Bu 1, 316; Ca 1, 750 |
| F13 | 53 | The Saker and the Birds | K, D | | Bu 1, 317; Ca 1, 753 |
| F14 | 54 | The Sparrow and the Eagle | K, D | | Bu 1, 317; Ca 1, 754 |
| F15 | 55 | The Hedgehog and the Wood-pigeons | K, D | | Bu 1, 317; Ca 1, 754; Os 218 |
| F16 | 56 | The Merchant and the Two Sharpers | K, D | | Bu 1, 319; Ca 1, 757 |
| F17 | – | The Butcher and His Wife | K, D | | |
| F18 | 57 | The Thief and His Monkey | K, D | | Bu 1, 319; Ca 1, 757 |
| F19 | 58 | The Foolish Weaver | K, D | | Bu 1, 319; Ca 1, 758 |
| F20 | 59 | The Sparrow and the Peacock | K, D | | Bu 1, 319; Ca 1, 759 |
| F21 | – | The Weasel and the Sparrow | K, D, P | | |

| | | | | | |
|----------------|-----|---------------------------------------|------------|----------------------------------|---|
| F22 | – | Cats and Candles | K, D, | | |
| F23 | – | The Jealous Crane | K, D, P | | |
| F24 | – | The King and the Francolines | K, D, P | | |
| F25 | – | The King and His Son | K, D, P | | |
| F26 | – | The Crane and the Crab | | Ch50 | Os 190 |
| Fisherman | 8 | The Fisherman and the Jinnī | G, V, Z | Ch46, 47, 50, 52, 53 58 | Ma 1, 86; Ha 1, 66; Bu 1, 10; Ca 1,20 |
| Ghanim | 36 | Ghānim Ibn Ayyūb | Z | | Ha 4, 365; Bu 1,125; Ca 1, 320 |
| Gharib | 210 | Ghārib and ‘Ajīb | C | | Ha 9, 4; Bu 2, 105; Ca 3, 236 |
| Hunch- back | 23 | The Hunchback’s Tale | G, V, Z | | Ma 1, 280; Ha 2, 123; Bu 1, 73; Ca 1, 199 |
| InsQays | 342 | King Ins Ibn Qays and His Daughter | | | Ha 12, 116 |
| Iram | 70 | The City of Many- columned Iram | | Ch30 | Ha 7, 171; Bu 1, 451; Ca 2, 141 |
| Jansah | 178 | The Story of Jānshāh | | Ch8 | Bu 1, 637; Ca 2, 617 |
| Judar | 209 | Jūdār and His Breth- ren | C | | Ha 9, 311; Bu 2, 86; Ca 3, 194 |

| | | | | | |
|-----------|-----|--|---------------|----------------------|---|
| Jullanar | 227 | Jullānār | G | | Ma 481; Ha 9, 400; Bu 2, 242; Ca 3, 540 |
| Kalila | – | Kalīla wa-Dimna | Z | | |
| Khaylagan | – | Khaylajān Ibn Hāman al-Fārisī | Z | | – |
| Manma-nam | – | Manmanam | | Ch50 | |
| MuhSab | 228 | King Muḥammad Ibn Sabāʾiq and the Merchant Ḥasan | | | Bu 2, 263; Ca 3, 589 |
| NurAnis | 35 | Nūr ad-Dīn ʿAlī und Anīs al-Jalīs | | | Ma 1, 434; Ha 2, 67; Bu 1, 106; Ca 1, 278 |
| NurBadr | 22 | Nūr ad-Dīn ʿAlī and His Son Badr al-Dīn Ḥasan | | | Ma 1, 226; Ha 2, 4; Bu 1, 54; Ca 1, 258 |
| NurDam | 341 | Nūr al-Dīn ʿAlī of Damaskus and the Damsel Sitt al-Milāḥ | | | Ha 12, 50 |
| Porter | 14 | The Porter and the Three Ladies of Baghdad | G, V, Z | Ch45, 47, 52, 53, 58 | Ma 1, 126; Ha 1, 146; Bu 1, 25; Ca 1, 56 |
| Qamar-Zam | 61 | Qamar az-Zamān and Budūr | | | Ma 533; Ha 3, 166; Bu 1, 343; Ca 1, 811 |
| QamarKhan | | Qamar Khān | | | |
| Quwwat | | Quwwat al-Qulūb | | | |
| ShadBakht | 286 | King Shād Bakht and His Vizier al-Rahwān | K, D, P, B, Z | | Ha 11, 84 |

| | | | | | |
|--------------|-----|-------------------------------------|---------|--------------------------|-----------------------------------|
| Sayf | 229 | Prince Sayf al-Mulūk | | Ch‡ | Ha 4, 189; Bu 2, 266; Ca 3, 595 |
| Serpents | 176 | Queen of the Serpents | | Ch† | Bu 1, 657; Ca 2, 282 |
| Sindbad | 179 | Sindbād the Seaman | | Ch50 | Bu 2, 2; Ca 3, 4 |
| Tag al-Muluk | 40 | Tāj al-Mulūk and the Princess Dunyā | Z | Ch50 | Bu 1, 228; Ca 1, 552 |
| Tawaddud | 157 | Tawaddud | | Ch14 | Bu 1, 614; Ca 2, 489 |
| Trader | 4 | The Trader and the Jinnī | G, V, Z | Ch46, 47, 50, 52, 43, 58 | Ma 72; Ha 1, 25; Bu 1, 5; Ca 1, 8 |
| Tuhfat Qul | 339 | Tuḥfat al-Qulūb und Hārūn al-Rashīd | | | Ha 11, 400 |
| Umar | 39 | ʿUmar ibn an-Nuʿmān | M, T, Z | Ch18, Ch46, 61 | Bu 1, 139; Ca 1, 350 |
| Zumurrud | 82 | ʿAlī Shār and Zumurrud | C | | Ha 7, 262; Bu 1, 484; Ca 2, 212 |





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